

Issue Date: **April 13, 2004**



PROGRAM SOLICITATION PS 04-01

for a Cooperative Agreement for a:

Study of Careers in the Arts for Individuals with Disabilities (Accessibility)

Issued by
National Endowment for the Arts
Grants & Contracts Office
1100 Pennsylvania Ave., NW
Washington, D.C. 20506

Proposals in response to this solicitation in original and three (3) copies will be received at the above address, or if hand carried, in Room 618, until 4:00 p.m. on **May 24, 2004**.

[The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class and Priority mail. In addition, contents are subject to an irradiation process that may damage material. Please consider using alternative delivery services.]

For information on this solicitation, write or call:

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The National Endowment for the Arts

The National Endowment for the Arts is the largest annual funder of the arts in the United States. An independent federal agency, the National Endowment for the Arts is the official arts organization of the United States government.

The National Endowment for the Arts awards more than \$100 million annually – investing in every state – which in turn generates more than \$700 million in additional support. The Arts Endowment has played a transformative and sustaining role in the development of regional theater, opera, dance, orchestras, museums, and other arts – both contemporary and traditional – that Americans now enjoy.

Mission

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts – both new and established – bringing the arts to all Americans, and providing leadership in arts education.

SECTION I - FUNDING OPPORTUNITY DESCRIPTION

I.A Background

The need to conduct this first-ever study of Careers in the Arts for Individuals with Disabilities was determined through an interagency initiative, *Careers in the Arts for People with Disabilities*, that the National Endowment for the Arts developed in partnership with three federal agencies: the U.S. Department of Education, U.S. Department of Health and Human Services, and the Social Security Administration. In June 1998, the federal partnership supported the first *National Forum on Careers in the Arts for People with Disabilities* that was convened at the John F. Kennedy Center for the Performing Arts. The 300 Forum participants included artists, arts administrators, rehabilitation professionals, arts service groups, and staff from federal agencies. The Forum's purpose was to assess the state of education and career opportunities in the arts for individuals with disabilities, and identify strategies for overcoming obstacles. Subsequently, a series of summits, composed of select Forum participants and representatives of the federal agencies, was convened to determine specific projects for advancing education and career opportunities in the arts.

Nearly one hundred specific recommendations emerged from these summits.

In November 30, 2000 a panel meeting was convened at the Kennedy Center to prioritize the recommendations from the earlier meetings and develop a strategy for implementing them. One of the highest priority recommendations focused on research to:

- Develop quantitative and qualitative research that explores the barriers people with disabilities face in accessing careers in the arts and the effects--both economic and social--that arts training and practice can have.

Very little data have been systematically gathered about Americans with disabilities who choose arts careers. Further, researchers rarely ask persons with disabilities to offer their perspectives on their own problems. Traditionally, disability has been conceptualized in medical terms as individual dysfunction. We are left with little information about persons with disabilities whose career ambitions involve writing, poetry, painting, dance, theater, music, design, photography, film, or other artistic endeavors. We have few documented facts about the barriers and successes they encounter in gaining access to arts training and arts careers, their employment options, and the recommendations they can offer to other aspiring artists and arts administrators with disabilities. As a result, we do not have knowledge critical to determining what is needed to assist and to provide equal access for people with disabilities pursuing training and employment in the arts.

Since the mid-1980s, a strong movement has emerged, giving voice, visibility, and affirmation to artists and arts administrators with disabilities in this country. Artists with disabilities are beginning to gain recognition for enriching the art world with new perspectives. Many are finding gainful opportunities in previously closed arenas, including theater, dance companies, publishing houses, museums, community arts

programs, and university arts and humanities departments. Despite this interest and activity, little data has been systematically gathered about Americans with disabilities that pursue or have arts careers.

I.B Scope of Work

This Program Solicitation requests proposals to carry out a three-year longitudinal study to develop new knowledge through quantitative and qualitative research that explores the barriers people with disabilities¹ face in accessing training and careers in the arts. The study will examine effects, both economic and social, that arts training and practice can have on individuals with disabilities.

I.B.1 The objectives of the research project are:

- To conduct an exploration of access issues and outcomes experienced by people with disabilities pursuing careers in the arts. This includes people who are studying for arts careers and those who are working in arts careers.
- To establish a national base of information about access issues and outcomes experienced by people with disabilities pursuing arts training and careers in the arts.

I.B.2 The study should take a longitudinal approach, beginning with the history of study participants' experience, and tracking them over a two-year period of time to measure any changes in their circumstances. Project methods and findings should be described using appropriate statistics and visual displays. Relationships between variables, such as arts-related income by gender and race, should be included. Whenever possible, the resulting data should be compared to published information for non-disabled people and other social minority groups. The Project must address the needs of individuals with disabilities from minority backgrounds and demonstrate an understanding of arts-related issues for people with disabilities related to gender and income.

I.B.3 It is intended that the results of this study will be widely disseminated by the Endowment and the National Institute on Disability and Rehabilitation Research of the U.S. Dept. of Education to advance careers in the arts for individuals with disabilities.

¹ The definition of a person with a disability is the definition contained in the Americans with Disabilities Act, that is, someone who has a physical or mental impairment that substantially limits one or more major life activities, a person who has a history or record of such impairment, or a person who is regarded as having such an impairment.

SECTION II - AWARD INFORMATION

- II.A** Only one Cooperative Agreement award will be made.
- II.B** Funding in the amount of \$75,000 is currently available. The Endowment intends to provide funding, up to an additional \$150,000, during the three years of the study, for a total of \$225,000, subject to the availability of funds.
- II.C** The Endowment Project Director, will be involved as follows:
- II.C.1** In the beginning months of the study, the Endowment Project Director will be in close contact with the recipient of the Cooperative Agreement (Cooperator) to advise and assist development of the study, including suggesting potential organizations and individuals for participation in the study.
 - II.C.2** Throughout the process of the study, the Endowment Project Director will coordinate this work with colleagues at the Department of Education for their advice and input. The Endowment Project Director will review notes of interviews of study participants (in cooperation with the Department of Education) to assure that study criteria are covered and to suggest issues for follow up interviews in the subsequent study year.
 - II.C.3** Once the study is in place (approximately 6 to 10 months following the award), the Endowment Project Director will make a site visit to meet staff, review study plans and procedures as stipulated in the agreement, and provide any input or guidance needed.
 - II.C.4** Subsequently, the Endowment Project Director will contact the Cooperator for updates (every 4-6 months) and to discuss aspects of this effort, to include feedback on interviews and the analysis plans for the results.
 - II.C.5** Following the receipt of each interim and final report, the Endowment Project Director will convene formal meetings with the Cooperator, the Dept of Education staff, the Endowment's Research Office, and other interested Endowment staff-- to review progress, allow questions, and provide input and guidance to the Cooperator. The meeting at the completion of the study will focus on developing recommendations to address outcomes of the study, and to plan for dissemination of the study report.

SECTION III - ELIGIBILITY INFORMATION

- III.A** Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally-recognized tribal communities or tribes may apply.

- III.B** Matching, in accordance with OMB Circular A-110, in the amount of at least \$25,000 is required per year for each of the three years of the Cooperative Agreement for a total of \$75,000.

SECTION IV - APPLICATION AND SUBMISSION **INFORMATION**

IV.A This solicitation provides all of the information that you need to submit a proposal.

IV.B Signed proposals in response to this solicitation, in original and three (3) copies shall include:

- A proposal describing in detail your approach to accomplishing the project including: project objectives and how it will accomplish the goals for this effort; staffing; how the project will be implemented; dissemination plans; timeline for all phases of the project ; and how it will be evaluated.
- A list of **at least three references** for recent projects successfully performed for other similar efforts, including the name and phone number of the point of contact. Proposals may also include lists of projects and points of contact for other cooperative agreements or contracts with public or private entities or other evidence of successful past performance. **It is important that references be current and that they can be readily contacted.**
- A detailed Budget. The attached Budget Forms should be used. Additional schedules or supporting information may be attached, as necessary. In addition, if indirect cost is proposed, include a copy of the most recent indirect cost rate agreement with your cognizant Federal audit agency.

IV.C Proposals in response to this solicitation must be received by **May 24, 2004** at:

National Endowment for the Arts
Grants & Contracts Office, Room 618
1100 Pennsylvania Ave, N. W., Washington, D.C. 20506

IV.D Any proposal received after the time specified for receipt will not be considered unless: it was sent by mail and it was determined by the National Endowment for the Arts that the late receipt was due solely to mishandling by the Endowment after receipt at the Endowment; or it is the only proposal received; or it offers significant cost or technical advantage, and it is received before an award determination has been made.

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SECTION V - APPLICATION REVIEW INFORMATION

- V.A** Proposals received in response to this Solicitation will be evaluated and a Cooperative Agreement will be entered into with the applicant whose proposal is determined to be most advantageous to the Government. The evaluation will be based on the following considerations:
- V.A.1** Degree to which the proposal demonstrates an understanding of the arts and disability, and an understanding of the project's objectives and requirements. [10 points]
 - V.A.2** Degree to which the design of research activities is likely to be effective in accomplishing the objectives of the project. [40 points]
 - V.A.3** Degree to which the proposal is linked with the applicant organization's experience in disability issues. [10 points]
 - V.A.4** The extent to which the applicant is committed to provide adequate and accessible resources to implement the proposed project. [10 points]
 - V.A.5** Degree to which the organization involves individuals with disabilities in formulating and conducting the study. [10 points]
 - V.A.6** The extent to which the key personnel and other key staff have appropriate training and experience in disciplines to conduct all proposed activities. [10 points]
 - V.A.7** Adequacy of the project plan of operation to achieve the objectives of the proposed project on time and within budget, including clearly defined responsibilities, and timelines for accomplishing project tasks. [10 points]

SECTION VI - AWARD ADMINISTRATION INFORMATION

VI.A Cooperative Agreement

The instrument that will be awarded as a result of this Program Solicitation is a Cooperative Agreement, as defined by the Federal Grant and Cooperative Agreement Act of 1977, Public Law 95-224. A Cooperative Agreement is a cost reimbursement instrument. No fee or profit (or other increment above allowable cost) is allowed.

For nonprofit organizations except colleges and universities, the provisions of Office of Management and Budget Circulars A-110 ("Uniform Administrative Requirements for

Grants and Agreements with Institutions of Higher Education, Hospitals and Other Nonprofit Organizations") and A-122 as amended ("Cost Principles for Nonprofit Organizations") will be incorporated by reference into the Cooperative Agreement.

For colleges and universities, the provisions of OMB Circulars A-110 and A-21 ("Cost Principles for Educational Institutions"), as amended, will be incorporated by reference into the Cooperative Agreement.

For units of state and local governments and federally recognized Indian Tribal governments, the provisions of the government-wide Common Rule issued pursuant to Office of Management and Budget Circular A-102 and codified by the National Endowment for the Arts as "Part 1157-Uniform Administrative Requirements for Grants and Cooperative Agreements," Office of Management and Budget Circulars A-128 ("Audits of State and Local Governments"), and A-87 ("Cost Principles Applicable to Grants and Contracts with State and Local Governments") will be incorporated by reference into the Cooperative Agreement.

VI.B General Terms and Conditions

National Endowment for the Arts Cooperative Agreements are subject to the General Terms and Conditions for Grants and Cooperative Agreements to Organizations, located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>

VI.C Assurances of Compliance

Assurance of Compliance with Non Discrimination Requirements

By submission of a proposal, the proposer hereby agrees that it will execute projects, productions, workshops and programs in accordance with the requirements of Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972, where applicable. Copies of the nondiscrimination regulations identified above may be obtained by writing to the Office of Civil Rights, National Endowment for the Arts, 1100 Pennsylvania Ave, NW, Washington, D.C. 20506.

Certification Concerning Debarment and Suspension

The Proposer certifies that, as required by regulations implementing Executive Order 12549, "Debarment and Suspension," neither it nor its principals: (a) is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency; (b) has, within a three-year period preceding this proposal, been convicted of or had a civil judgment rendered against it for commission of fraud or a criminal offense in connection with a public (Federal, State, or local) transaction or contract under a public transaction; for violation of Federal or state antitrust statutes; or for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; (c) is presently indicted for or otherwise

criminally or civilly charged by a governmental entity with commission of any of the offenses enumerated in (b) of this certification; and (d) has within a three-year period preceding this proposal had any public transactions terminated for cause or default; and that it will include this clause without modification in all lower tier covered transactions (excluding contracts under \$25,000), solicitations, and proposals.

Where the Proposer or any lower tier participant is unable to certify to this statement, it shall provide an explanation to the Endowment Grants & Contracts Office.

Delinquent Debt Certification

The Proposer certifies that it is not delinquent on any Federal debt or, if it is, will provide explanatory information. Examples of relevant debt include delinquent taxes, audit disallowance, benefit overpayments.

Labor Standards Assurance and Drug-Free Workplace Act Certification

The successful recipient of the Cooperative Agreement will also be required to provide assurance of compliance with the labor standards set out in "Part 505 (29 CFR) - Labor Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts," in accordance with the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 951 et seq.); and provide the certification required by the Drug-Free Workplace Act of 1988 (41 U.S.C. 701 et seq.; also implemented through the Debarment and Suspension regulations).

VI.D Reporting

- Within one month after the award, the Cooperator shall submit an updated workplan to the Endowment Project Director.
- Following the first and second years of the study, the Cooperator shall submit interim reports to the Endowment Project Director.
- No later than 90 days after the completion or termination of the Cooperative Agreement, the Cooperator shall submit to the Endowment Grants & Contracts Office, Cooperative Agreement Section, and the Endowment Project Director a Final Descriptive Report (FDR), and a Financial Status Report, Standard Form 269. Report forms are located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>.

SECTION VII - AGENCY CONTACTS

For information on this solicitation, write or call:

William Hummel
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SECTION VIII - OTHER INFORMATION

Rejection and Award.

The National Endowment for the Arts reserves the right to reject any or all proposals.

BUDGET FORMS

Page 1 of 2. Read the instructions that follow this form before you start.

Applicant (official IRS name):

INCOME

1. Amount requested from the Arts Endowment \$ _____

2. Total match for this project Be as specific as possible. Asterisk (*) those funds that are committed or secured.
Amount

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project)

Total cash a. \$

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or in Part 2 of the Project Budget form; identify sources)

Total donations b. \$

Total match for this project (2a. + 2b.) \$

EXPENSES

1. Direct costs: Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
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Total salaries and wages a. \$

Fringe benefits Total fringe benefits b. \$

Total salaries, wages, and fringe benefits (a. + b.) \$

Page 2 of 2. Read the instructions that follow this form before you start.

Applicant (official IRS name):

EXPENSES, CONTINUED

2. Direct costs: Travel (Include subsistence)

# of travelers	From	To	Amount
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Total travel \$

3. Direct costs: Other expenses (Include consultant and other fees, honoraria, contractual services, access accommodations, publication, telephone, photocopying, postage, supplies and materials, distribution, transportation of items other than personnel, rental of space or equipment, and other project-specific costs)

Amount

Total other expenses \$

4.	Total direct costs (1. from Project Budget, Part 1 +2.+3.)	\$
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5. Indirect costs (if applicable)

Federal Agency:	Rate (%)	x Base	= \$
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6.	Total project costs (4.+5.)	\$
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Instructions For Budget Form

INCOME

1. **AMOUNT REQUESTED FROM THE ARTS ENDOWMENT:** Indicate the amount that you are requesting from the Arts Endowment.
2. **TOTAL MATCH FOR THIS PROJECT:** Cash match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants (e.g., from the Department of Education, National Science Foundation, National Endowment for the Humanities) that are anticipated or received.

In-kind: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant (third-party). To qualify as matching resources, these same items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as “in-kind.”

EXPENSES

DIRECT COSTS are those that are identified specifically with the project. Salaries and wages cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in “3. Other expenses” in Part 2 of the Project Budget form, and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director	1	\$40,000 per yr.	10%	\$4,000
Archivists	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See “Legal Requirements” for details.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

Fringe benefits are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

INDIRECT COSTS are overhead or administrative costs that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. If you do not have or intend to negotiate an indirect cost rate, leave this section blank. You may claim administrative costs or overhead as direct costs under “3. Other expenses.” If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section and attach a copy of your current negotiated agreement. For additional information, see “Indirect Cost Guide for NEA Grantees.”

TOTAL PROJECT COSTS is the total of “4. Total direct costs,” and, if applicable, “5. Indirect costs.” NOTE: “1. Amount requested from the Arts Endowment” (from Part 1 of the Project Budget form) plus “2. Total match for this project” (also from Part 1) must equal the “Total project costs.” Your project budget should not equal your organization’s entire operating budget.